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This Month

PROJECTORS (*Article two*)

By Earl J. Denison

PREPARING TO FILM "THE IRON HORSE."

By Geo. Schneiderman, A. S. C.

CAUSE OF SPEEDY PROJECTION

By Paul P. Perry, A. S. C.

THE CRITIC AND CINEMATOGRAPHY

By Bert Glennon, A. S. C.

PUBLISHED IN HOLLYWOOD CALIFORNIA

Releases

February 1, 1925 to March 1, 1925

TITLE

PHOTOGRAPHED BY

The Man Who Played Square
The Lady
Dick Turpin
Miss Bluebeard
The Arizona Romeo
Enticement
Excuse Me

The Salvation Hunters
A Man Must Live
The Chorus Live
In High Gear
Folly of Vazity
Two Shall Be Born
Roaring Adventure
Forty Winks
Charley's Aunt
The Devil's Cargo
Cheaper to Marry
Pampered Youth
Chu Chin Chow
The Man Without a Country
The Great Divide
As Man Desires
Coming Through
The Monster
The Flaming Forties
Quo Vadis

The Man in Blue
The Parasite
Jimmie's Millions
The Trail Rider
The Thundering Herd
New Toys
The Top of the World
Blood and Steel
Taming the West

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American Cinematographer

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Projectors Article Two

By Earl J. Denison

Care of Projectors
at All Times Vital
for Maximum Results

In my first article in the February issue I talked about the importance of the projectionists' position and the necessity for good projection. In this article I am going to talk about *Projectors*.

New Projectors

Any one of the several popular makes of projectors will produce high class screen results if properly handled and cared for. The fact that a projector is required to perform delicate and accurate work is sufficient reason for frequent and careful examination. A new projector should be carefully handled for the first few weeks to insure long life. Every manufacturer of automobiles warns the purchaser to operate the car at slow speed and to change oil frequently until the car is thoroughly broken in. This warning could be applied to projectionists to a very good advantage. Every new projector should be set up and run for ten or fifteen hours with frequent lubrication to insure proper breaking in. It should then be thoroughly cleaned with gasoline, lubricated and adjustments checked (use a piece of film for alignment and idler clearance). I will guarantee the above procedure to add months to the life of a projector.

Credit to Manufacturers

Too many projectionists have the idea that manufacturers of projectors don't know much about projection. To those who are so inclined I can only say that I have found the projector manufacturers very well versed in all things pertaining to projection and are usually one or two jumps ahead of the game. Unfortunately, there are laws in some states that projector manufacturers have to comply with before they can get their product approved for use. When you are in doubt about anything regarding the make of projector or you are using I advise you to write direct to the manufacturer about it. You will always find them prompt and courteous in answering you. Also don't be afraid to send in any ideas for improvement. They will not steal them, and if your idea has any commercial value, the manufacturer will be glad to use it and pay you for it.

Upkeep of Projector

It is very poor economy to allow a projector to become worn, and it is the duty of every

projectionist to insist upon repairs as soon as there is any noticeable wear. However, reports from a number of recent investigations carried out through different Film Boards of Trade, it appears that quite a number of projectionists had failed to even ask for badly needed repairs. In one territory it was stated that 75 per cent of the projectors examined were found defective. Every projectionist and exhibitor should realize the importance of keeping the projectors in perfect condition at all times.

Shooting Trouble

Most any of the widely used makes of projectors are simple in construction and operate very quietly when in *first class mechanical condition and properly adjusted*. Poorly adjusted or worn parts can readily be detected by the peculiar noises usually accompanying them.

The intermittent movement being the vital part of the projector, (the motion producing part) it requires careful and accurate adjustment. It should be free running and quiet when properly set. With the exception of one, the widely used makers of projectors have the *Geneva type*, (star and cam) intermittent movement. This type usually sets up a slap or sharp knocking sound if too badly worn or out of adjustment, resulting in a jumpy picture. One very popular make of projector has what is known as "The Cross Pin" type of intermittent movement. This type of movement is somewhat easier to adjust and sets up a dull pounding sound if too badly worn or out of adjustment, also causing the picture to jump. End play in the sprocket shaft will cause "side sway" in the picture. Shafts and spindles that are badly worn or have too much end play generally set up a clattering sound. *Too tight a take-up* damages the perforations in the film and will cause poorly made splices to jump the lower sprocket. *Excessive take-up tension* also sets up a singing or a grinding sound in the film. Badly worn magazine valve rollers sometimes make a rattling or singing noise. Sprocket idlers set too close (double thickness of film proper clearance) will pinch the film causing damage. If the intermittent sprocket idler is set too close it will cause the picture to jump. Badly worn

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Preparing to Film "The Iron Horse"

By Geo. Schneiderman, A.S.C.

Location Scouting and Other
Preparations Took Many
Months on Production

The time spent in preparation for the filming of the Fox production, "The Iron Horse," was greater than that consumed in the actual shooting of the feature, all of which kept the vehicle in the making for a period of two years. As with the eventual filming of the picture, the trend of this preparation was largely "cinematographic," especially in view of the fact that the various important sequences revolved about bona fide locations in the building of the first transcontinental railroad in the United States.

Location Scouting

Jack Ford, the director, with his staff and the writer, as cinematographer, made numerous trips for the purpose of establishing locations to be employed later in the shooting of the feature. The first journey took us down into Mexico where we had heard there was located a large herd of cattle, of sufficient proportions to meet our requirements in the story. We went into the Southern republic through Douglas, New Mexico, and, traveling in automobiles, finally reached our destination 250 miles down in Mexico. There were no hotels or buildings to house the company, the only structures in the town being the old adobe houses of the natives. Our business manager made arrangements for meals at the homes of the natives, but as to sleeping—well, when my assistant asked me "where," I pitched him some blankets and pointed to the ground. So we spent a week shoot-



GEORGE SCHNEIDERMAN, A. S. C.

ing from dawn to dusk and sleeping at nights under the well-known Mexican skies.

In New Mexico

From our location in Mexico we struck back to New Mexico where we did some more preparation shooting at Lang's Ranch amid a siege of rain. It was here, for the first time in my life, that I had the experience of seeing my breakfast killed before me and then having it served a few moments later. Well, the beefsteaks were nice and fresh, to be sure, but my stay at the ranch was a period of self-imposed fast for me.

Record Rail Equipment

Our longest location stay was in the state of Nevada, but prior to that we had made scouting trips through California, Arizona and Utah. Ours was a peculiar quest. First of all we had to find a spur of side track of sufficient length on

which to "park" the great number of railroad cars that were to be used in and for "The Iron Horse." The company included more than 300, all of whom were to live in Pullmans on the location trip, for the reason that the necessary locations were not near enough to towns or cities where hotel accommodations were available. Hence, we rented the rail equipment of the Al G. Barnes circus. In addition to that, however, we had to have rail space for that venerable locomotive, the "Colis P. Huntington," and its "supporting cast" of early railway cars that were to "act" in the production. We had, therefore, some 200 railway cars to park.

Nevada

This spur of track was finally located at Dodge, Nevada, but previous to going to Dodge, Jack Ford and the cinematographic staff made the prologue to the production at Wadsworth, Nevada. With the main company we went on to Dodge, arriving there at two o'clock in the afternoon. By six o'clock everything had been put in order, even the huge mess tent, in which we ate our dinner.

Pony Express Home

The technical force had gone to Dodge a month ahead of time to construct the various sets which embraced the reproduction, for our purposes, of two frontier towns about which much of the action centered. One of these sets represented a pony express office and, when I became convinced of the fact



Before the "pony express apartment"—Bill Walling; Sol Halpran, who handled the Abbeys; Irving Rousenberg, second; George Guffy, assistant; and Ben Bodner, Crallen.

that the temperature was not only twenty degrees below zero but was pretty sure to hover about that degree, I had the missing walls covered with canvas. With this done, the carpenters put in six bunks, three upper and three lower, after which the photographic staff procured hay from the corral, scattered it on the floor, moved in their household effects, and began housekeeping in the pony express office. Here we remained for many weeks, and cooked our own meals, each of the sextet taking "turns about" with the various chores.

From Dodge we went to Truckee, Calif., where we filmed the "Colis P. Huntington" being shipped across

the mountains on skids. There was no trick cinematography about this. We photographed an exact reproduction of the shipping of the old train half century ago, employing more than 250 Chinese with 50 head of horses as the motivating power. Things became very exciting indeed when, in the midst of ice and snow 14 and 15 feet deep, half-inch cables began snapping on all sides. But everybody stuck to his post.

Daredevil Shot

Over the protests of the Southern Pacific officials who were present, the cinematographic staff went ahead with one shot which is one of the thrills of the production, namely, that one in

which the "iron horse" seems to thunder over the heads of the audience. To do this, necessitated the removal of six sections of ties so that a pit for the cameras and the cinematographers could be dug. The railroad officials insisted that the removal of the ties was against all engineering principles, as it undoubtedly was, and, further, that the rails would be sure to spread meaning sure death for those who descended into the four by six feet pit for the filming of the scene. But in to the pit went the writer and his assistant, turned their cameras as the "iron horse" approached and thundered over us, and there emerged none the worse for our experience.

Cause of Speedy Projection

By Paul P. Perry, A. S. C.

Mania for "Fast" Shows
and Not Increased Taking
Speed Shown as Real Cause

Do you know how long it takes to project a reel of film?

Not nearly so long as it did a few years ago.

"By common practice the cameramen have been cranking faster each year," according to Frank J. Rembusch, head of a chain of theatres in Indianapolis.

"And the projector, in order to keep the picture action normal, must speed up with the camera."

Rembusch thinks this cycle of speed is not only unnecessary, but is wasting millions of feet of film and millions of dollars.

In the early days of films, 15 minutes was the time taken in projecting a reel (1000 feet) of film.

Rembusch says pictures are now run at about 10 minutes to a reel, or 70 minutes for the average 7-reel feature.

This speed is a tremendous strain on the film. It involves the jerking down of 1440 pictures a minute. "Jerking down" is literal.

"The faster the picture is 'jerked down' the more tension is added to hold this picture steady during the 1-24th of a second that the picture stays still," declares the theatre man, "which brings us to the cycle of more speed, more jerk, more tension, more sprocket holes jerked out and more films scratched."

Rembusch advocates a return to 16 pictures a second, or 15 minutes for each reel. Eight pictures a second will show motion.

The speed was set at 16 a second because the shutter blade covers the picture when it is falling.

If the shutterless, continuous projector were developed commercially, it would be possible to project eight pictures a second. Then a feature that now runs 7000 feet would require only 2334 feet for identically the same action.

Rembusch says the industry would be saved thirty million dollars a year—and the flickerless picture would eliminate all eye strain.

The foregoing remarks appeared in the motion picture section of the Los Angeles Record, with Frank Rembusch, Indiana theatre magnate, as the informant for the facts stated therein.

It will be observed that Mr. Rembusch is quoted to the effect that the cinematographer has been "turning faster" each year with the result that the projectionist has been obliged

to project more rapidly.

The Demon Speed

As a matter of fact, the cause of the situation does not lie with either the projectionist or the cinematographer. It lies instead, with those theatre managers who have long since developed a mania for "fast shows"—turn the film through as fast as possible, cut minutes and seconds wherever possible on the program, reduce the running time of the aggregate of the day's performances, get the patrons through their visit to any one particular performance as quickly as possible. And this attitude is naturally borne out in the fact that the only excuse advanced for the cutting of credit titles is the economy of the few seconds worked thereby.

The Reverse

If, then, the theatres insisted on faster projection and certain producers observed the difference in the ratio of taking and projection speeds, it was only natural that some of such producers request that their film be exposed more rapidly so as to offset the increased speed of projection. Hence it will be seen that faster projection was responsible for the increased rate of exposing instead of "the other way round." In other words, if Mr. Rembusch was quoted correctly, he, to use that homely expression, "got the cart before the horse."

Present Standard

A check-up of the turning speeds used by various cinematographers reveals that the majority are turning at the standard rate of 60 feet per minute, or 16 images per second. To say, according to the scale ascribed to Mr. Rembusch, that the cinematographer turns at 100 feet per minute as a standard rate, is ridiculous. On the other hand, if the projection speed is at the rate of 100 feet per minute as Mr. Rembusch states it, then there is some logical explanation for the resultant effects in film exhibitions, the negative for which was exposed at the present standard of 60 feet per second.

Several camera manufacturers have speed indicators on their cameras assuring the cinematographer of the exact speed of exposing. In addition, in the majority of the studio projection rooms, a speed indicator showing feet

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The Critic and Cinematography

(Bert Glennon is ranked as an ace cinematographer, having photographed "Jesse Houd" and others of George Melford's successes before he joined Cecil B. De Mille to film "The Ten Commandments." He is now chief cinematographer on Paul Bern productions for Paramount — Editor's note.)

Some time ago I had the pleasure of sitting through a feature picture and witnessed the photographic effects of one cinematographer whose work I admire very much. I was greatly disappointed, for his sake, at the result I watched being projected. At first I was of the opinion that the photographer over-lighted his people and sets, but the photography was so washed out and lacking in detail that I began to consider the numerous alibis I could offer for such bad work. People around me were remarking about "rotten photography" and, being a cinematographer, I felt keenly the criticism thus far loaded upon this man's ability and results on the silver sheet.

Opening Night

The whole thing looked bad—it was bad. It was the opening night of the picture upon which a sum of about one hundred thousand dollars had been spent. In that audience there were representatives from every newspaper in Los Angeles. They would, I was sure, direct the theatre-going public's attention to the fact that the picture was well directed, written and acted, but terribly photographed.

Had the picture been well photographed they would have said nothing. They take motion picture photography as a necessary evil—those critics who do appreciate a well photographed picture allow

By Bert Glennon, A. S. C.

the observation to go unprinted because they do not know how to constructively criticize motion photography.

Lack of Knowledge

Personally I have yet to read a constructive criticism upon cinematography. So, as was expected, the newspapers that did mention the photography did not attempt to criticize. They merely stated it was "bad"—that the featured player looked worse than they had ever seen him look before, etc.

Had they known where the real fault lay they would have criticized the management of presentation of this picture for allowing such a light print to be shown at this theatre which used a high intensity light to project the film upon its screen many feet away.

The Print

As a result of the already printed adverse criticisms and the wails of all concerned, the studio investigated immediately and found that the wrong print had gone to the theatre. The discovery of the fact of course came too late to stop that night's exhibition. That theatre was on the list of those that receive special prints or darker prints to offset the results of the intense light used to carry the picture from projection machine to screen over a very long "throw."

The following night the proper print was delivered and shown and a number of people criticized our reviewer's intelligence. The photography was superb and the lighting in harmony with story and players. The even quality from introduction to

Constructive Criticism Necessary but Seldom Given by Photoplay Reviewers

finis could not be praised too highly.

Importance of Constructive Criticism

Reviewers and critics of today are supposed to be those people who can guide the exhibitor, as well as the public, in their selection of good entertainment. Their judgment of good, fair or bad, in the columns of the sheet in which they express themselves are the guide of the majority of our theatre-going public. He or she must know story construction, situation values, theatre or motion picture mechanics, photography, lighting, composition and box office value. The whole production organization awaits eagerly the arrival of the press clipping so that they may receive either their just praise or criticism. The actor reads a paragraph about his improvement in his art. The director finds that his work in this picture does not equal that of his last picture. The scenarist writer asks for a boost in salary, but the cinematographer finds little mention of his work and therefore receives less incentive to create better photography.

Want Criticism

Come forth, Mr. Critic, tell us cinematographers that our work is good or that it is bad, and tell us why. You had to study the principles of acting, story telling and theatre mechanics to ably criticize these subjects. We, too, need constructive criticism. If you don't know anything about photography take some course along with you who does know. Then you will be helping us to make better pictures.

Filming the Connection of World's Largest Bore

Camera and Lights Taken Underground to Record a Great Event.

By Albert C. Smith

(Cinematographer to Colo. Electric Co.)

Concussion Endangers Camera but Pictures Are Made Nevertheless.

The Florence Lake Tunnel, 13 1-2 miles long and 15 feet bore, is holed through solid granite and is now connected throughout. The last break through occurring between Camps 62 and 63 at 10:40 a. m., February 18th, 1925.

On the afternoon of February 10th full instructions came from E. R. Davis, manager of construction, through D. H. Redinger, resident engineer, to take motion pictures of actual tunnel operations boring through the "Florence Lake Tunnel." Late in the afternoon we left Big Creek by auto and motored to Camp 60 over winter roads, with snow piled high on each side. We rose from an altitude of 5000 feet to over 7000 feet. Our party numbered several electricians, the cinematographer and his assistant, and the equipment, including a truck loaded with lights, two motion picture and two still cameras.

Upon arrival at Camp 61, to see which crew would be successful in firing the last shot that connected the longest tangent of the tunnel. Mr. Kruger, the division superintendent, informed us that it would be some time the following forenoon before they expected to set off the final blast, and we made ourselves comfortable in a bunk-house to await developments. In the meantime we did not overlook the taking of some important pictures in connection with the completed story.

We had not waited long



ALBERT C. SMITH

when E. R. Davis, manager of construction, arrived and almost simultaneously news was phoned from the heading that the first hole had been bored through at 9:25 p. m. We boarded a special train and went into the tunnel to the heading, which was approximately three miles from the outlet. Looking through the hole that had just been bored we could see the crew from Camp 61 working on the other side of the granite barrier, that in a very short time would be blasted out, connecting the longest tangent of the tunnel. We returned to the bunk-house to await the time of the final shot.

About 2:00 a. m. we received word to come in for the last blast, and arrived at the heading in time to take pictures of the officials inspecting the last round before the last blast. At this time the crew was busy placing powder and dynamite in the holes that had been drilled, which was a time they had

looked forward to for months.

Actors at Heart

Someone had circulated a rumor that moving pictures would be made and almost all of the crew had a clean shave, fresh haircut, etc. As soon as the heading was loaded we all came back to the safety switch about 3000 feet from the heading, where another picture was taken as the switch was closed, shooting the final blast.

Weathers Blast

Officials and workers equally interested gathered around the firing switch 3000 feet from the location of the final blast. Never in history has such a scene been photographed before showing the actual concussion of the air. Two still cameras and a motion picture camera were blown down. I stood by my camera, with a man holding the tripod to keep it in position. My cap blew off and possibly out of the tunnel, as I never found it. I stood there turning my camera handle, with my eyes shut, and occasionally as I would venture to open my eyes, I could see the workers and officials lying on the ground, holding to the rails, and their heads covered with overcoats to give them better protection. The seconds seemed like hours.

After a safe interval of time had elapsed we moved the lights and cameras to the heading to take a few more shots. About this time a breakfast train arrived and



Showing how motion pictures were taken, 2000 feet underground, of final operations in the Florence Lake Tunnel in the High Sierras in the northeastern part of Fresno County, California. The Tunnel is the longest water tunnel in the world. Albert C. Smith is at the camera.

we were served a hot breakfast on dining cars provided for that purpose. After breakfast we set up the lights and cameras and took pictures of the crew "barring down" the loose rocks from the top and sides of the tunnel, which is always done immediately after a blast. The next picture taken was the two foremen meeting and shaking hands on top of the muck pile. These men played an important part in the history making progress of the tunnel.

Famous Newspaper and Magazine Writers Photographed Underground

A party of famous news-

paper and magazine writers arrived at the heading as guests of the Southern California Edison Company and they were photographed in the tunnel more than 2000 feet from the surface. This party included the following: Florence Lawrence, Los Angeles Examiner; Copeland C. Burg, International News; George F. Helliwell, United Press; Alice Lawrence, New York Telegram; Mrs. E. R. Collins, Los Angeles Herald; Wilber Hall, Saturday Evening Post; Wm. A. Lower and E. H. Rollins, News Bulletin, San Francisco; Henry James; Belle McCord Roberts, Press Telegram; Florabell Muir, San Francisco,

Chronicle; Harry C. Donoho, San Francisco Call; Ruth Radford Hall and S. Fred Hogue, Los Angeles Times; Geo. C. Tenney, Journal of Electricity; Nathan A. Bowers, Engineering News Record; and Mrs. Chairmain London, wife of the late Jack London.

The crews from the opposing camps were then allowed to visit each other and they swarmed over the muck pile to greet each other, and apparently did not notice that their pictures were being taken.

The newspaper and editorial party witnessed the taking of the last few scenes. The

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Breaking the Bottle

(The prophet may be without honor in his own country, but the history of mankind has shown that the most improbable predictions as of a given time have materialized subsequently, despite contemporary common unbelief.—Note).

Placed, as usual, within a few inches of my ear so that it could peal forth with all the more authority, the alarm clock dutifully clanged at seven a. m. Of course, I didn't want to arise but, on the contrary, was about to succumb to that unavoidable temptation for just ten minutes more of sweet, sweet sleep, when the cobwebs of slumber cleared sufficiently for me to remember that I was due on the set particularly early this morning—so early, in fact, that I would have to forego that traditional few minutes of "smoozing."

For this was the day on which the big set was to be the background of a sequence in which the leading lady gave her sumptuous party—the great party which was to breathe an exotic Aztec atmosphere. There were special preparations on which I had to check before we could ever begin shooting. Hence I hastened to the studio with more than usual speed.

The head electrician knew his business indeed, and when I arrived the lights were practically all set for the long shot. They were of the latest type B. E. actinic photographic equipment, similar to the ordinary "mazda" lamps used in the households of fifty years ago. It was these lamps that eliminated our former enemy, excessive heat, for they gave a "cold" light with never a suggestion of carbon dust or klieg eyes.

By Victor Milner, A. S. C. as to Many Improvements in the Cinematographic Calling

Each lamp was equipped with dimmer arrangements. True, they were of terrific candle-power, if measured by the standards of the first quarter of the twentieth century, but they were easily controlled by a single operator stationed near the camera. Breakage was impossible as the lamps were slung in a cradle-suspension contrivance. Gone were the cables which for endless years had made us walk as if we treaded on the proverbial eggs; gone were the spots with cracked condensers which had brought forth far too many oaths because they had given spots everywhere except where desired. My electrician was explaining the new type B. E. remote control box, which supplied the lamps with electricity, from an overhead Antena, located above the studio, when my director appeared. Henry was cleaning my camera. Boy, how I loved that camera! It was of the latest type, one thousand foot magazines, "take up" being controlled by a small motor, eliminating all strain on the film.

Many Speeds

The camera was operated entirely by electricity. At my command were speeds from a thousand feet per minute to stop motion. I could obtain these by simply setting a dial. I had my favorite lenses, of course. They were mounted on a turret, the full aperture being entirely visible through an improved style of focusing housing, and the image could be magnified to any desired degree. The image magnification was controlled by a sliding arrangement within the

housing, the eyes being perfectly shaded from all light interference.

Vignettes, or mattes, were "built in" the camera and could be set collectively or singly. The lens diaphragm acted automatically—being governed entirely by the amount of light passing through. The scene photographed was directly reflected on a ground glass attached to the back of the camera. By this arrangement, an image of any size desired was projected during the actual photographing of the scene. Thus, when any one of the players made the slightest move, his maneuver was reproduced instantly and exactly on the ground glass.

Automatic Control

My tripod was a self-leveling affair—light and solid, and could be raised or lowered with one single adjustment. The "panning" and the "tilting" were entirely under automatic control. There was no manipulation to be done, thereby leaving the hands wholly free of task that formerly almost monopolized the cinematographer's attention.

"Camera! Action!" On went the lights. Their bluish tint, which made it possible for the actor within the set to have his eyes wide open without blinking were turned on. The set consisted only of black velvet having openings merely for doors, etc., furniture being arranged as in the early days.

Color Emulsion

The Aztec dancers commenced their weird dance. The gorgeous colors of their

(Continued on page 17)

The Editors' Lens - - - - - *focused by FOSTER GOSS*

¶ The recent fiasco in Iowa, wherein people of honorable position in the motion picture industry were left in no better circumstances than stranded barnstormers of an earlier age of dramatics, is likely, those who have given the situation any attention agree, to have a more far-reaching and unpleasant effect than would at first blush seem probable.

¶ To many of the sections of the country through which the disbanded company passed and to whose inhabitants the upheaval was presented with that force which only transient familiarity can bring, the visit of the "motion picture people" was a maiden one, allowing the natives their first glimpse of the celebrities, "themselves, in person." To have those heroes and heroines, who came to them in a cloud of glory, crash on financial rocks was not very romantic to say the least, and may be serving to confirm those vague things that the gossiping inhabitants in their midst have always said as to the reliability of the "picture people."

¶ It is to be hoped that the suit instituted by Bryant Washburn will result in a vindication of the members of the company. There can be no doubt that their professional reputations have been damaged quite substantially, as difficult as that damage may be to prove. If the management of the tour had been operating on a more secure basis there is no doubt that the crash would not have come, but come it did and now it remains for those who can to salvage an unpleasant situation.

¶ Allowances are usually made for the lack of business acumen on the part of actresses and actors, but in cases such as this an exercise of the greatest business diligence on the part of those con-

cerned will serve to aid, by preventing financial mishaps, the entire profession of which they are members. If it is within the power of Bryant Washburn and those who are associated with him as plaintiffs to set the public mind aright as to the state of affairs, then more power to them. At any rate, Mr. Washburn has the good wishes of scores of people among whom his sense of fairness is a tradition.

There and Here

- ¶ Many laurels have been bestowed upon those directors and players who have come to America from the other shores of the Atlantic and have here, in motion pictures, achieved the highest that the art can give.
- ¶ As great and as encompassing as their abilities are, however, these people have never failed to marvel at that one phase of motion picture production that they had almost unanimously been denied on the continent—and that is cinematography.
- ¶ To them, the artists graciously admit, American cinematography was something to be at the same time admired and desired. It represented the consummation of ambition—the key to a wonderland to which continental progress denied them access.
- ¶ American cinematography was the thing that they cherished most in production matters when they came to America. Their surprise may be appreciated then, if it may be realized that the thing which was so fabulous to them was regarded as miserably matter-of-fact in the new land. As Bert Glennon points out in other pages of this issue, cinematography is seldom given attention until it is extremely "bad"—when it is good or better, it passes unnoticed.

Exhibitors Criticise Prints in Trade Journal

Uncover Bad Situations in Letters Containing Their Observations.



Proper Care of Prints Urged on Distributors in Communications to Exhibitors Herald.

Condition of prints are of interest to the cinematographer and the laboratory as well as to the exhibitor. The exhibitor is the final person to be served among the trade in this respect, but bad prints should not only bring his condemnation but deserves that of the cinematographer, the laboratory and all those concerned in the making of motion pictures. The following is reprinted from the EXHIBITORS HERALD, and gives interesting high-lights as to what is on the exhibitor's mind in this respect:

Mr. Producer and Mr. Distributor, are your press books prepared so as to assure maximum results at the box office? Are you keeping your prints in tip-top shape? Are your features short enough to permit the exhibitor to give his patrons variety? Are your rentals equitable?

Use discretion, Mr. Producer and Mr. Distributor, for a jury of your peers is sitting in judgment.

This week the HERALD continues the publication of exhibitor answers to the question, "What would you do if you were a producer and distributor?" Many worthy suggestions, some of which may eventually be adopted, are being offered by the HERALD readers.

Following are tips to producers and distributors on press books, and prints:

Has Bone to Pick With Ad Writers

W. J. POWELL, Loret theatre, Wellington, O., says:

Your inquiry as to what I would do if I were a producer or a distributor, comes just as I have advertised the picture, "Ride For Your Life," and played it to an audience that was not satisfied with it, due solely to the fact that I exploited the picture from an entirely wrong angle. It is a good picture and if one were to advertise it as a tale of the early days of the West, it would give good satisfaction, but the press book on the picture was filled with such phrases as this:

"It's the fastest riding that you have ever seen."

"The break-neck feats of horsemanship in this pictures-que romance will make you gasp."

"If you like break-neck horsemanship—you have a treat in store."

"Rode across the prairies faster than any man has traveled before."

"Galloping thriller." "Hard riding."

"Plenty of wild riding," etc., etc.

Dare-devil riding was not featured in the picture to any appreciable extent. In fact, there was not the amount of hard riding that you would ordinarily find in a Western picture.

Time and again I have been misled by press books. We can't see all the pictures we run, and must depend on

the press books more or less. Therefore, if I were a producer I would have the man who prepares my press books actually see the picture he is endeavoring to furnish information about and make sure that he is sufficiently intelligent to be able to properly guide the exhibitor advertising the production.

Dare Rotten Prints Arouse Woodman Ire

J. W. WOODMAN, Gem theatre, Frederick, S. D., says:

If I were a distributor I would not send out such darn rotten films as some I have been receiving lately from the Fox people. Then, too, some of the films have been cut to such an extent that the continuity of the story is entirely lost.

Guess that's all, thank you.

To the Editor:

For the small town exhibitor the question of prints is quite a problem. We are at the mercy of the distributor more or less. When we receive a print we can do one of two things, show it as it is or have a dark house. The distributor does not seem to be ignorant on this question it seems, and we are therefore continually getting prints that may go through our machines all right but quite often do not. This occurs so often that the most of us, I take it for granted, do not raise a howl about this as often as we should.

I do not mean that the distributor is to blame for the bad prints in that they bring about this condition. We all know that they do not use them. However, they send them to us so often in this condition that we do not wire or write them every time we get a bad print. This would require an extra stenographer, and here is where we are lame. About once a year we get a statement for some print that was shipped in perfect condition and which was returned by us, ruined beyond recognition. Then what are we to do? Since we did not report this print when we received it and tried to get by with it like we did the rest, we are to blame. Of course, yours truly has to cough up.

To prevent this I have had postal cards printed, which the projectionist fills out before showing and puts in the mail. One card is filled out on each print. This not only protects us with the exchange but it gives the exchange a chance to check up on the prints that come back. It gives the exchange manager a chance to get better prints in the future and seems to help everyone concerned. If all the exhibitors would take to this notion, we would soon be rid of this menace of bad prints, bad machines, poor inspectors and bad projection. In fact, wouldn't the most of our print troubles be over?—J. T. Grottenhuis, Cottage theatre, Orange City, Iowa.



Harry Perry, A. S. C., has finished the cinematography on "Open that Door," a B. P. Schulberg production directed by Frank O'Connor. The cast includes Owen Moore, Gladys Hulette, Robert Edeson, De Witt Jennings, George Fawcett, Mary Carr, Frances McDonald, Ethel Wales and Lillian Leighton.

"The Mansion of Aching Hearts," a Schulberg production photographed by Harry and directed by James Hogan was released recently.

Victor Milner, A. S. C., is preparing to photograph "The Wanderer," a Biblical spectacle to be produced by Paramount under the direction of R. A. Walsh.

Joseph A. Dubray, A. S. C., has completed the Frank Woods production, "The Beauty and the Bad Man," based on the story by Peter B. Kyne and directed by William Worthington. The cast included Edna Mae Cooper, Forrest Stanley, Mabel Ballin, Russell Simpson, Andre Beranger, James Gordon and Mabel Ballin.

Dubray has begun the filming of "The Truth," an Elmer Harris production starring Agnes Ayres and directed by Paul Powell. Both productions were made at San Mateo, California.

Ernest Haller, A. S. C., is filming the Henry King production, "Any Woman," starring Alice Terry.

Steve Smith, Jr., is shooting the Vitagraph production, "Barree," a Northwestern drama directed by David Smith. The story is by James Oliver Curwood. The cast is headed by Anita Stewart and Donald Keith. Two dog teams figure prominently in the story.

While on location at Truckee, the Vitagraph unit had for company two other units with dog stars. The Considine company was up in the big snow with Peter the Great, and a Warner Brothers production was under way with Rin-Tin-Tin.

Dan Clark, A. S. C., is shooting "The Everlasting Whisper," a Fox production starring Tom Mix and directed by J. G. Blystone. The production includes locations at Yosemite and Pine Crest.

Jackson J. Rose, A. S. C., is shooting his latest production at Universal City.

Gilbert Warrenton, A. S. C., is completing the cinematography on a feature Christie comedy directed by Al Christie.

Len H. Roos, A. S. C., according to word received in Hollywood, recently returned to Sydney, Australia from a month's trip to New Zealand where he made a Fox educational production on the Maori native. The working title of the production is "Meeting the Maori."

Roos has started production on an Australian animal picture, and will follow this with a boomerang subject, a story of the Australian aborigines, and a kangaroo subject.

Roos will be in Australia for some time before proceeding to Thursday Island, Papua, the Solomons, New Guinea, Java and Singapore. From there his route will probably lead to India and Africa. Roos reports the light to be good in the country which he is visiting, and that nearly every day brings clouds for panchromatic scenes.

The "cinemas," as motion picture theatres are called in Australia and New Zealand, run two feature productions along with the "trimmings," Roos states, all as a part of one program. There is an intermission between the features when the audience may leave for smoking or refreshments. In front of most of the theatres there is an announcer who tells all sundry who happen to be passing that they have the finest "drama" in the city, the coolest theatre and the finest music.

Roos is rollicking about the Antipodes in a new automobile of French make which carries out the prevailing tendency to acquire the smallest "motor" possible. His assistant calls it a roller skate.

EASTMAN NEGATIVE FILM

Whether the lighting is under control in the studio, or difficult to control on location, Eastman Negative Film with its unrivaled latitude and dependability makes the most of the cinematographer's skill.

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EASTMAN KODAK COMPANY
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Chas. G. Clarke Is New A.S.C. Member

Charles G. Clarke has been elected a member of the American Society of Cinematographers, according to an announcement by the Board of Governors.

Clarke has run virtually the entire cinematographic gamut, having started in the motion picture business as an apprentice in Crosby's Laboratory. He afterwards worked at D. W. Griffith's laboratory and later at Horsley's.

He subsequently went to the National Film Company studios, where he was an all-around laboratory man. The call of the camera came strong to him, however, and he began his career as an assistant, which led to the berth of second.

He was second cinematographer on "The Son of Tar-



CHARLES G. CLARKE, A. S. C.

zan," produced by the National Film Company; on "The Half Breed," and "Slippy McGee," both Oliver Morosco productions; and on

Cinematographer for
Many Successes Is Chosen
for Society Membership

"Java Head" and "You Can't Fool Your Wife," both Paramount productions.

When Bert Glennon, A. S. C., went from George Melford productions to the Cecil B. De Mille unit at Famous Players-Lasky to photograph "The Ten Commandments," and later joined the Paul Bern unit, Clarke won a well-merited promotion to the position of chief cinematographer on George Melford productions.

His ability is borne out in the following Paramount productions: "Salome Jane," "The Light that Failed," "Flaming Barriers," "A Dawn of Tomorrow," "Tiger Love," and "The Top of the World," and the Belasco production, "Friendly Enemies," starring Weber and Fields.

"BREAKING THE BOTTLE"

(Continued from page 11)

costumes registered perfectly on the color-sensitized emulsion. How funny it seemed that in 1925 we shot in black and white; how frightful that stuff must have looked!

"Cut." The dance ended. A test box which developed a positive image within a few minutes was called into action. Soon I was able to show my director the scene we just shot—less the background. That was to be put in afterwards—whether the background be the "Sphinx" or an ordinary dwelling. How strange it appears to me now when I think back, of the huge sets built years ago, and the terrific cost involved in construction.

"Close-up" of the dancers was my next shot. I turned on my 100 m. m. No lights were moved. There were no delays as the intensity of the lights were controlled from the camera by the pressing of a button.

The Smash

My next set-up was a close-up of the hostess or leading lady breaking a bottle of champagne, which was the opening scene in the sequence as well as an insert of the bottle breaking. The leading lady, in raising the bottle, caus it to pop. It must have been full of ice water, for I sure received a second bath that morning. As I shook the ice cold water out of my eyes I heard my wife say:

"If you don't hurry and get to the studio you might be looking for a job," and believe me, I lost no time.

How wonderful the "Crecos" and "Winfields" looked on the set. The spots with broken condensers were all around. The old camera was all set. Henry was just finishing dusting it. The director appeared and after looking over the script called his assistant director over, opening with the usual question, "what is this sequence all about Bill?" The word "camera," rang out. Yes, the studio was vibrating with the hammers of dozens of carpenters building huge sets as it would continue to vibrate, no doubt, for many mornings to come.

E. E. Meredith Gives Ideas ON Motion Picture Press-Books

In a contribution to the Exhibitor's Herald, E. E. Meredith, evidently an exhibitor, makes some pointed remarks concerning press-books which are of interest to all those concerned in the production of motion pictures. In considering what Mr. Meredith has to say, it is significant that the large theaters, which can afford to have a competent publicity man, rarely take material "as is" from the press-books and give such material to the newspapers, on the other hand the publicity men at such houses usually find it necessary to re-write, in their own way, stories that appear in the press-books using what facts that the latter contain.

Mr. Meredith's account follows:

I presume that the purpose of the press sheet is to provide material for explanation of pictures—that the idea is to furnish material which can be clipped out and typed and be ready for handing to local papers, so that a manager may operate without an expensive press agent. If I labor under an illusion, there is no use reading further.

If the press sheet is designed to be of aid to managers who do not feel disposed to employ competent press agents, or who feel that their theaters cannot afford this expense, permit me to point out that these press sheets are not being edited properly.

There is not one press sheet in a hundred which provides stories which can be appropriately used in two Sunday papers in a town or city!

It would seem that in the preparation of these press sheets the plan is to outline the story of the photoplay on one article and to feel that it is a repetition to repeat the theme of the story in other articles. No other excuse comes to mind for the failure of the press sheets to contain at least two general stories outlining the nature of the film, who is seen in it, from what source the story was secured, and other red hot data.

There are certain features about every photoplay which should rightfully be emphasized. The patriotic element of "America," "The Covered Wagon," "Barbara Fretch" or "The Spirit of the U. S. A.", should be brought out in every notice prepared about those pictures. The wonderful performance of Milton Sills cannot be mentioned too often in connection with "The Sea Hawk." The splendid work of George Billings cannot be brought out too often in booming "Abraham Lincoln." The rapidly increasing popularity of Colleen Moore should be called attention to in every picture in which she appears and the fact brought out that "So Big" is her first starring venture for First National.

It is possible that some duh who knows nothing about press work is in general charge of the preparation of press sheets and has instructed his aids that type setting is too costly for constant repetition! That argument may be very good from a certain standpoint, but if the aim is to provide material which will be of use to house managers the purpose is defeated.

Press sheets have come to my desk within the last six months which did not contain the cast of the picture! There have been other short-comings in press sheets such as errors in outlining the plot. Most of them are full of schemes to explain the photoplay or effect a tie-up, but few of them get down to the elemental purpose of the press sheet and provide newspaper stories which give the movie fan any idea of the nature of coming pictures.

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GLadstone 0243 Los Angeles, Cal.

PROJECTORS

(Continued from page 4)

sprocket teeth damage the film and cause unsteadiness in the picture.

(Note.—The subject of film damages has been very thoroughly covered in a booklet recently gotten out by the Eastman Kodak Company of Rochester, N. Y. This booklet is called "Film Mutilation" and can be obtained by simply writing The Eastman people or any Film Board of Trade. I advise every projectionist to get a copy).

A projector may be in good mechanical condition and properly adjusted and still not be operating at its highest efficiency. It also must be absolutely clean and free running! Throw off the drive, take up belts and place film in machine, using crank. Operate projector for a minute or two. By cranking at your regular rate of projection speed the crank should make about two revolutions after you let go of it (if gate tension is not too tight). It takes more power to pull a sluggish machine, heats the motor and wears out the projector head. Make the above test frequently. You will be surprised. The probable answer will be that your projector head needs cleaning. I am quite sure that 75 per cent of the projectors in actual operation need cleaning three times as often as they get it. Every projectionist who has the opportunity should visit the studios and laboratories. There one will see why the prints of today have such fine photographic quality and steadiness when projected. Cinematographers when not actually taking pictures are constantly cleaning and adjusting their camera and testing lenses. Also bear in mind that the camera is set up on three legs in a few minutes and is operated by hand. If there was the slightest sluggishness or binding in the camera the picture, when projected, would sway like a ship. Constant cleaning, testing and tuning up is the answer. The same holds true in any modern

laboratory. Cleanliness is the pass word there—continually fighting dust and dirt. If it were neglected for twenty-four hours the prints would show it. I spent two years in studios and laboratories and I want to tell you those two years changed my whole idea of things. Keep your projector perfectly clean all the time. They can't be kept too clean. Keep it tuned up like a racing car! Make a pet out of it! Cover it at night! Groom it. Give it a gasoline bath frequently. Keep fresh oil in it. Projectors are not built for speed. They are made to project pictures. Don't try to jam on hundred to one hundred and thirty feet of film per minute through it. They were never made to run that fast. With proper care and handling your projector will produce better results, last longer and always be on the job.

CAUSE OF SPEEDY PROJECTION

(Continued from page 7)

per minute is attached to the projector and located on the director's desk thereby providing a check-up on projection speed.

We do not contend that the standard will always be at the current rate of 60 feet per minute or 16 images per second; although the rate of projection speed, it is quite generally recognized, has been increased over 60 feet per minute. On the other hand, there has been considerable discussion as to increasing the standard. This discussion has taken place among members of the Society of Motion Picture Engineers and others naturally interested in the matter. It is no more than probable that the standard will be changed as the logical outgrowth of the many improvements in projectors and kindred apparatus. But to say that the rate of projection speed is or should be 100 feet per minute will bring nothing more than unsatisfactory results as long as the motion picture camera and projector bear any resemblance to what they are today.

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Motion Pictures in Community

Discussed by Film Advertisers

Interdependence of screen advertising and various other advertising mediums was discussed at a meeting of the Screen Advertisers' Association, a department of the Associated Advertising Clubs of the World, at a meeting in Cleveland, March 12 and 13. Douglas D. Rothacker, of Chicago, president of the association, presided.

"Community Motion Pictures and Their Circulation" and "Public Utilities and the Motion Picture" were among topics discussed.

Among the speakers who addressed the meetings were: Charles Barrell, president of the Motion Picture Chamber of Commerce and motion picture director of the General Electric Company; J. Homer Platten, New York, treasurer of the Motion Picture Producers and Distributors, Inc., and Earle Pearson, New York, educational director of the Associated Advertising Clubs of the World.

Kohinoor Film Co.,
Bombay, India

The Editor

American Cinematographer,

I am sure you can never have an idea how anxiously I await for the issue of your journal and it gives me great pleasure to write here that I am fully satisfied with the articles given therein. There is no doubt it is a great help to Cinematographers, for example, like myself who had no opportunity to visit your wonderland in this Art. In my opinion each and every cinematographer on the face of the globe ought to subscribe to the *American Cinematographer*.

Will you please arrange to send me regularly the issues commencing with the month of September. I have received all the issues including the issue for August excepting the issue for July. Will you please inquire into the matter and arrange to send the same as I would like to bound all the issues I have received. As regards subscription, please let me know if it is already expired, but in any case do not fail to send each issue. Regarding the subscription, you need not be anxious as I shall send it as soon as I hear from you or if possible I will arrange through the Universal Pictures Corporation to pay you the amount of my subscription. Please let me know if I can get the issues of Vol. No. 4.

Again wishing success to the American Cinematographer as well as to the Society of Cinematographers,

I remain,

Yours faithfully,

G. S. DEVARA.

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American Cinematographer.
Hollywood, Calif.

The writer wishes to congratulate you on the good work you are doing to supersede the obsolete word "cameraman" with the much more modern expression of Cinematographer.

Your fight is very much like that of the Optometrists of America who, after many years of struggle, are beginning to realize the benefits of their fight to bring the word and profession of the Optometrist to the public mind that had only known the "oculist" and the "optician." Possibly in the world of eyes and spectacles, the Optometrist is superseding the old time artisan, the optician, just as "Cinematographer," has taken the place of "the man who turned the crank."

Wishing you continued success, I am,

Very truly yours

Herbert S. Marshutz,

Marshutz Optical Co.,

Los Angeles, Calif.

Cinematographers in Dangerous Posts Shooting on Roof of U. S. A.

The most perilous place to film motion pictures is not in Africa, with its jungles filled with wild animals and deadly snakes, nor in Alaska nor any of the other places where cranking a camera is fraught with supposed danger, but right here in the United States.

This is the opinion of Reginald Barker, Metro-Goldwyn-Mayer director, most of whose next picture, "The White Desert," will be filmed atop the Continental Divide in Colorado. Barker believes that the "top of the United States" presents more obstacles and perils than anything he has ever tackled in his directorial career.

"The script calls for scenes showing a rescue train plowing through a blizzard to the rescue of a snow besieged construction camp. That sounds simple, but it involves four cinematographers perched on the rocky mountain side while the blizzard rages and they wait for the train to pass through the cut; photography under the most difficult weather conditions imaginable with the temperature far below the zero mark; the possibility of death or injury from exposure, and the chance of becoming lost."

William R. Freeman, receiver for the Moffat railroad, has placed the entire line at Mr. Barker's disposal, and is giving him the utmost co-operation, the director states.

Impromptu Sequence Takes

Advantage of Blazing Forest

While filming "The Cave Woman," a Westwood-Adams production, E. B. Du Par, A. S. C., and the other members of the company were trapped by a forest fire near a mountain-top cabin in Topanga Canyon, Cal.

The fire came up two sides of the mountain and surrounded the cabin which, fortunately, was of stone. By quickness of wit, however, the hazard was utilized by improvising a fire sequence and members of the cast immediately went through it while Du Par got the action on celluloid and while others of the company cut a fire break around the cabin. Despite the care thus exercised, the fire ate in from behind with surprising rapidity while the company was working in some undergrowth with the result that Du Par and the other members of the company were forced to dash back to the cabin through the flames covering their faces with their hands



CARL ZEISS

Carl Zeiss, Jena, have perfected a new lens—a Tessar, with a working aperture of f:2.7.

Combining the well known Carl Zeiss quality with the greatly increased light gathering power of f:2.7 means an objective for motion picture photography that is revolutionary—a lens that will produce results under the most adverse conditions.

Following are the focal lengths and prices:

Focal	Standard mount	Interchange mount
1 3/4 inches	\$40.00	\$47.00
1 9/16 inches	40.00	47.00
2 inches	43.00	50.00
3 3/4 inches	51.00	58.00
4 inches	64.00	71.00
4 3/4 inches	72.50	82.50

Harold M. Bennett

U. S. Agent

*153 West 23rd Street
New York*

as best they could.

Six men were placed on the roof to prevent any possible conflagration in that section of the cabin, while others in the outfit were held prisoners by the flames until ten o'clock at night.

The cast included Edmond Cobb, Bernice O'Neil and Justine Valse.

Harold Wenstrom, A. S. C., cinematographer for Cosmopolitan productions, has returned to New York City after a stay of some time in Hollywood.

Behind-the-Scenes Staff Present in Every Production

Beyond the range of the camera's eye, according to Charles R. Condon, M-G-M director of publicity, back in the shadows "off-set" are hundreds, given little thought by the theatre going public, and whose satisfaction is not in recognition but in fact that they are contributors to the art known as motion pictures.

There frequently are as many as 100 or more persons contributing to the appearance of one star. At the Metro-Goldwyn-Mayer studios in Culver City are hundreds who contribute their efforts to a single production in which only a few characters appear.

There are also 75 or more electricians, 50 property men, 30 painters, 50 carpenters, 75 prop shop men, 20 staff shop men, five or more millmen, 10 transportation men, 40 or more laborers, 20 "grips," 80 or more laboratory employees, eight or ten cutters, cinematographers, script men and continuity writers. The addition of a great business staff, press department, commissary, and maintenance department complete list of those beyond the range of the camera's lens.

Typography's evil genius pursued the name Carl Zeiss in last month's issue, it having been abbreviated to "Carl" in Bert Glennon's story, column three, page six, paragraph three, and, on page 23, in the Harold M. Bennett advertisement, the word "purchased" slipped in for "perfected" so that the first line did not read as it should have—namely "Carl Zeiss, Jena, have perfected a new lens," etc.

Cinematographer in Bombay Lauds Mt. Everest Films

Of many who were keenly following the progress of the Mount Everest Expedition I was one of them and as such I took the first opportunity of attending Capt. Noel's, F. A. C., lecture at the Empire Theatre and also saw the wonderful Film taken by him. There is no doubt that it is one of the most magnificent achievements of Capt. Noel as cinematographer and there will be very few to realize under what difficult conditions Capt. Noel must have exposed these wonderful scenes giving true to life versions of that mysterious wonderland of India—the Mount Everest in the great Himalayas.



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The Bausch & Lomb Ultra Rapid Anastigmat is an f:2.7 lens. This not only is its rated speed—it is the speed at which it actually performs.

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WIND MACHINES

Again considering all the glaring blinding snow on all sides the constant freezing temperature which must be far below zero degree thus making the exposing of the scenes on the slippery snows far more difficult than we can ever imagine from here, there is no doubt that Capt. Noel deserves great credit for the splendid work done by him as a cinematographer. I am sure this film of Mount Everest Expedition will always remain in living record of the Expedition and also will be a interesting lesson to the students of nature as well as a guide to those who would ever think of visiting Mount Everest. I heartily congratulate Capt. Noel for his great achievement.

G. S. DEVARE, *Cinematographer*,
Kohinoor Film Co., Dadar, Bombay, India.

Photographic Science Aids

Human Sight in New Invention

While photographic science is making such rapid strides in transmission as to give Los Angeles pictures of the inauguration of President Coolidge 24 hours after the event, other improvements than that of increased speed have been reported.

First photographs of the back-ground or retina of the living human eye have been received in Los Angeles by Dr. S. G. Marshutz, of the Marshutz Optical Co. These pictures were made with a photographic ophthalmoscope perfected in England and made under the auspices of the Imperial College of Science, London.

Such photographs are used for the detection of diseased conditions of the inner eye. The appearance of the retina often reveals human ailment not otherwise detected and on the retina, Dr. Marshutz states, can be seen the veins and arteries of the ocular blood stream.

WORLD'S LONGEST WATER TUNNEL

(Continued from page 10)

camera kept going while A. F. Blight, assistant manager of construction of the Edison Company started and stopped the action, while the rest of them "just kept busy." We wouldn't have missed this experience for anything.

This ends the completion of the Florence Lake Tunnel, which is the longest tunnel of its size in the world, (costing 17 million dollars). It was constructed in record time, under very serious handicaps.

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Mal St. Clair, director for Famous Players, instructed his unit that they would shoot in Busch Gardens, Pasadena, on the next day.

Preparations were immediately in order and when Mal was ready to go home, the property man gave the director his admittance ticket.

Whereupon Mal said:

"What's this?"

"That's your ticket to the gardens," answered the prop man.

"What's the matter?" said Mal. "Am I going to be there first?"

***G**

Charles Van Enger not only shoots pictures but golf as well. Recently he came to an A. S. C. meeting with a score of 107.

"Pretty good for one who has not played for two months," he said, "I made all fours and fives."

"Well," I said, "How come the large score of 107 if you made all fours and fives?"

"Oh," Charles answered, "I made a few eights, too."

***G**

Speaking of golf, I find Paul Perry has been stricken with the malady now. Paul's sister was returning from church one evening and, having walked the entire distance to her home, she inquired of Paul's brother, Harry, how far it was to the church.

"About two miles," answered Harry.

Paul immediately disagreed, and volunteered that the distance was that of 12 strokes.

"What do you mean?" asked Harry.

"I mean," said Paul, "that I can make it in 12 strokes from here to the church, and

SCRATCHES

By BERT GLENNON

I'll lay a ten spot that my estimation is correct."

"It's a bet," said Harry.

So at five o'clock the next morning when all traffic cops were asleep, Paul took his trusty driver and teed off at Hollywood Boulevard and Gower. With a mighty swing, the ball was started on its way to the church. Paul made Cahuenga in the second stroke when his ball went into a hazard in the shape of the policeman on the beat.

A very enthusiastic conversation ensued as to the proper use of Hollywood Boulevard as a fairway, etc.

Paul claims he made the church in 10 strokes.

I think the cop won the bet. ***G**

And speaking of the exploits of Paul, it might be well to note that the other night when every one was at loss to explain his unusual absence from an A. S. C. meeting, he came strolling in at a late hour and, for explanation on his part, unrolled a long string of blue ribbons to which his Russian wolfhound had just added several more at a dog show in Pasadena.

To make matters more emphatic, Paul pulled forth several medals that the identical dog had won. The next day the wolfhound went into the championship class at Alhambra.

Who said that only stars own wolfhounds?

***G**

While on the subject of dogs, ask John Arnold what his favorite breed is, and he will tell you the police dog.

"Pal," Johnny's standby, is quite a character in dogdom in Los Angeles.

***G**

And while still on the subject of dogs, it might be well to record a line that the ever-humorous H. Lyman Broening recently "pulled" during a discussion as to retaining or enhancing the star's natural beauty on the screen.

"As to beauty," Lyman said, "the star in the picture I just finished was one of the most indifferent as to how beautiful he or she looked that I ever photographed. No, he didn't give me a bit of trouble—you see it was Rin-Tin-Tin." ***G**

Vic Mulner is trying to discover new secrets of beauty that lie hidden in shadows obtained on panchromatic film. He is making tests for "The Wanderer."

***G**

"The Wanderer" reminds of a chap who is filming his latest production for Fox. That chap is George Meehan. Every Sunday that George has the courage to quit planning the chicken ranch up North or new features on his patented water pump, he climbs into the driver's seat of his car with the goose on the radiator cover and is off for the desert.

He seems to have a sentimental spot in his heart for Chunk Canyon near Mojave. George likes to watch the play of the shadows along about dusk and to think of the early days when California was young, and of the Chinese who were hidden in the canyon after finding their way into this country. He has a great imagination and his trips to the desert disclose an appreciation of things beautiful.

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A. S. C. Members Host to Friends at Big Dinner

Members of the American Society of Cinematographers were hosts to friends at a dinner given at the Hollywood Athletic Club, Monday night, February 9th. More than 100 members and guests were present.

Details of the meeting were in charge of Bert Glennon, A. S. C., and Charlie Murray, the "inimitable," was master of ceremonies.

Among the speakers were Harry Brown, of the Electrical Illuminating Engineers Society; Gaetano Gaudio, president of the A. S. C.; Joe Blair, publicity man; Paul Bern, Famous Players-Lasky director; E. O. Blackburn, sales manager, Rothacker-Aller Laboratories; Arthur Edeson, A. S. C.; William Beaudine, president of the Motion Pictures Directors' Association; and William Crocker, character actor.

Joe Martin's Patrick-Marsh orchestra provided the entertainment.

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